

Reuben de Lautour

# The Bridge of a Single Hair

for Flute, Clarinet, Violin, Violoncello, Percussion, Piano

2018

# The Bridge of a Single Hair

## Instrumentation

Flute doubling piccolo  
Clarinet in Bb  
Violin  
Violoncello  
Percussion: Vibraphone, Crotales, Sandblock, Tom  
Piano

**Duration: approx. 11'**

**Score is in C**

**Composer contact:**

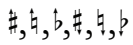
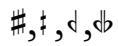






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
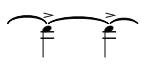



# Performance Instructions

## All instruments

Strings and winds should play non vibrato at all times unless indicated.  
For very long notes, change bow or breath smoothly when necessary to ensure good consistency of tone. The change does not have to be completely inaudible.

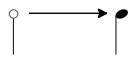
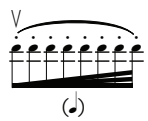






-  Detune the note by a small amount, about 1/8 tone.
-  Three quarter sharp, quarter sharp, quarter flat, three quarter flat.
-  vibr. Vibrato between the notated pitch and the accidental.
-  Vibrato: line indicates approximate width and speed.
-  nv. Non vibrato (after vibrato).
-  Quick 1/4 tone bend above the note and back.
-  1/4 tone bend above the note and back in the rhythm indicated.
-  Scoop: bend down off the note while making a slight decrescendo.

## Woodwinds

-  Cover the embouchure hole completely and blow air through the instrument.
-  Diaphragm accent: momentarily increase air pressure to create a short swell inside a sustained note.
-  Pizzicato.
-  Circle indicates alternate fingering; pitch can deviate slightly.
-  Aeolian or airy sound, roughly 50/50 mixture.

## Strings

Cello: The bottom string should be tuned one octave lower (C1).

-  Smooth transition between playing techniques.
-  Jette. Note in brackets indicates total duration.
-  Play the highest note possible.
-  pizz. ♮ Fingernail pizzicato.
-  pizz. I Snap pizzicato on the string indicated. Mute the string with the left hand to suppress the pitch of the note.
-  ST, SP, N Sul tasto, Sul ponticello, Normale (after ST or SP).
-  Short emphasis on the note without stopping the bow.
-  Gradually increase bow pressure to create a rough sound.

# Performance Instructions (cont.)

## Percussion

Only the following pitches are required for the Crotales part:



Sandblock: play in a circular motion to produce a smooth, continuous noise-like texture.



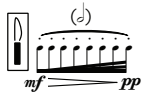
Small metal knife.



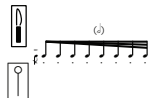
Mute the instrument / drum.

Open pedal -->

Depress the pedal and leave down until otherwise indicated. As there are no pedal changes in the piece, the pedal can be jammed down with a brick or heavy book.



Bounce the knife on the instrument to produce a jette-like effect for the duration indicated by the note in brackets.



Same as above, but add a grace note before the jette effect with a mallet.

## Piano

The piano should be prepared as follows:

Detach the hair of a cheap violin bow, and tie off each end to prevent splaying. Pass the hair underneath the strings of the note D#7. Each end of the bow should be within reach to perform the arco sections of the part.

The bass strings should be slightly muted with a large heavy towel or sheet, so that the resonance is cut by about half.

arco

Draw the bow continuously by pulling each end continuously. Bow changes can be audible.

Open pedal ----->

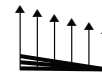
Depress the pedal and leave down until otherwise indicated.



Play on the keyboard.



Play while muting the string inside the piano.



Strum the upper strings from high to low inside the piano in the area behind the bridge.

pizz

Pluck the string inside the piano.



Roll with two soft mallets on the bass strings while moving slowly up and down in pitch.

# The Bridge of a Single Hair

Reuben de Lautour

♩ = ca 70

The musical score for "The Great Wall" by John Williams is presented for a full orchestra. The score is divided into six staves, each representing a different instrument. The Piccolo staff is in 5/4 time, while the other instruments are in 4/4 time. The Piccolo part features a complex rhythmic pattern with various time signatures (5/4, 4/4, 3/4, 4/4, 3/4, 5/4) and dynamic markings (p, pp, mp, p, pp). The Clarinet in Bb part has a simple melody with dynamic markings (mp). The Violin part is marked "con sord." and features a complex rhythmic pattern with various time signatures (5/4, 4/4, 3/4, 4/4, 3/4, 5/4) and dynamic markings (p, mp, pp, mp, p, pp). The Violoncello part has a simple melody with dynamic markings (mp). The Sandblock part is marked "ca 70" and features a complex rhythmic pattern with various time signatures (5/4, 4/4, 3/4, 4/4, 3/4, 5/4) and dynamic markings (mp). The Piano part is marked "arco" and features a complex rhythmic pattern with various time signatures (5/4, 4/4, 3/4, 4/4, 3/4, 5/4) and dynamic markings (pp, mf, p, pp). The score includes various musical notations such as notes, rests, beams, and dynamic markings.

6  $\frac{5}{4}$   $\frac{4:3}{4}$   $\frac{4}{4}$  To Fl. Flute flz. 3 To Picc.  $\frac{2}{4}$

Picc.  $mp$   $pp$   $mp$   $pp$   $mp$   $pp$   $p$   $mp$

Cl.  $mp$   $mp$   $pp$   $p$   $mp$

Vln.  $pp$   $mp$   $pp$   $mp$   $pp$   $mp$   $p$   $5$

Vc.  $mp$   $pp$   $mp$   $pp$   $mp$   $mp$   $pp$

Sndblk.  $\frac{5}{4}$   $\frac{4}{4}$  To Crot. Crotales arco Sandblock 3  $\frac{2}{4}$

Pno.  $mp$   $pp$   $pp$   $mf$   $pp$

This musical score is for the 'The Firebird' by Igor Stravinsky. It features six staves: Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Viola (Vc.), Percussion (Perc.), and Piano (Pno.). The score is divided into two systems, each containing measures 10 through 15. The key signature is one sharp (F#), and the time signature changes from 2/4 to 3/4 to 4/4 to 5/4. The Flute part includes a Piccolo section. The Violin and Viola parts include vibrato and non-vibrato markings. The Percussion part includes Crotales and Sandblock. The Piano part includes a section marked 'arco' and 'Open ped.'.

**Fl.** 10  $\frac{2}{4}$   $\frac{3}{4}$  Piccolo  $\frac{4}{4}$   $\frac{5}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

**Cl.**  $mp$   $pp$   $mp$   $pp$   $mp$

**Vln.** vibr. nv. vibr. nv.  $\frac{5}{4}$   $\frac{4}{3}$   $\frac{5}{4}$

**Vc.**  $mf$   $pp$   $p$   $mf$   $mp$

**Perc.**  $\frac{2}{4}$   $\frac{3}{4}$  To Cro.  $\frac{4}{4}$  Crotales arco  $\frac{5}{4}$   $\frac{4}{4}$  Sandblock  $\frac{3}{4}$   $\frac{4}{4}$

**Pno.**  $p$   $mf$   $pp$   $pp$   $mf$   $pp$   $pp$  (Open ped.)  $mp$

4/4 3/4 4/4 5/4 4/4

Picc. 17 *mp* *fp*

Cl. *mp* *p* *mf* *f* *p* *mf* *p*

Vln. *f* *p* *mp* *p* *mf* *p* *mf*

Vc. *mf* *mp* *pp* *mp* *mf*

Perc. *mp* *pp* *p* *mf* *pp* *mp*

Pno. *pp* *pp* *mp* *mf* *p* *mf*

8va

vibr.

nv. I II I II I

7:4

3 3 vibr.

pizz.

arco

Crotales

arco

8va

5

arco





(Open ped.) -----▶

36  $\frac{3}{4}$  flz.  $\frac{4}{4}$

Picc.  $p$   $pp$   $pp < p$  3

Cl.  $mp$   $mp$   $pp$   $mp$   $pp$   $pp < p$

Vln. 5 4:3  $mp$   $mp$   $mp$   $pp$   $p$

Vc.  $mp$   $mp$   $pp$   $mp$   $mp$   $pp$   $p$  III II 3

Crot.  $\frac{3}{4}$   $\frac{4}{4}$   $mf$   $pp$   $mp$   $mf$   $mp$  arco

Pno.  $p$   $ppp$   $p$   $mp$  arco 8va 8va

(Open ped.) ----->

[illegible]

47  $\approx 3''$  **5/4** **C**

Picc.  $\approx 3''$   $p$   $4/4$   $p$   $5/4$   $p$   $5/4$

Cl.  $\approx 3''$  *fz.*  $mf$   $p$   $mf$

Vln.  $\approx 3''$   $p$   $5:4$   $mf$   $p$   $p$   $mf$  arco pizz

Vc.  $\approx 3''$  Senza sord.  $mf$   $p$   $f$   $p$   $mf$   $p$   $f$

Tom.  $\approx 3''$  **5/4** **C** To Vib.  $pp$  Vibraphone  $4/4$  arco  $mp$   $5/4$  Crotales To Tom  $5/4$

Pno.  $\approx 3''$   $pp$   $5$   $mp$  arco  $8va$   $mp$   $pizz$   $f$

(Open ped.) ----- \*

Open pedal ----->

51 **5/4** **5/4** **4/4** **5/4**

Picc. *f* *mp* *sfp* *f* *flz.* *fp* *f* *mp* *mf*

Cl. *fp* *f* *f* *p* *fp* *f* *mp* *mf*

Vln. *f* *p* *f* *II arco* *mf* *pp* *f* *N* *mf*

Vc. *pizz.* *IV* *f* *arco III* *p* *f*

Tom **5/4** *mf* *To Vib.* **4/4** *Vibraphone* *arco* *mf* *To Crot.* **5/4**

Pno. *mp* *f* *mf* *mp* *mf* *6*

(Open ped.) ----- \*

Ped. ----- Ped. -----

54  $\frac{5}{4}$

Fl.  $p$   $fp$   $mf$   $p$   $f$

Cl.  $p$   $fp$   $mf$   $p$   $f$

Vln. SP  $p$  N  $p$   $pp$   $mf$   $p$  II III II III II  $f$

Vc.  $p$   $pp$   $p$   $mp$   $p$   $f$  vibr.

Crot.  $\frac{5}{4}$  arco  $mp$  To Tom  $\frac{4}{4}$  Tom  $p$   $mp$

Pno.  $f$   $mf$   $mf$   $f$

Ped.  $mf$   $mf$

8va

3

57

Fl.

Cl.

Vln.

Vc.

Tom

Vibraphone

Pno.

Ped.

Open pedal

*mp* *pp* *mf* *pp* *mp* *p* *f*

*p* *f* *p*

*p* *fp* *p* *f*

*p* *fp* *p*

*mp* *mp* *pp* *p*

*mf* *p* *f*

*3* *6* *5* *5*



[illegible]

67  $\approx 2''$

Fl.  $\text{flz.} \rightarrow \text{norm.}$   
 $mf \rightarrow p$

Cl.  $\text{flz.} \rightarrow \text{norm.}$   
 $mf \rightarrow p$

Vln.  $\text{III SP} \rightarrow \text{N}$   
 $mf \rightarrow p$

Vc.  $\text{SP} \rightarrow \text{N}$   
 $mf \rightarrow p$

Vib.  $\text{p}$

Pno.  $\text{pp}$

3 5 7 6 5

70

Fl.

Cl.

Vln.

Vc.

Vib.

Pno.

5/4

4/4

III

II

I

III

3

5

3

5

6

3

3

*p*

*fp*

*mp*

*f*

flz.

norm.

*p*

*mf*

*p*

*pp*

*p*

Detailed description: This musical score page contains measures 70 through 73. The Flute (Fl.) part begins in measure 70 with a half note G4, followed by a quarter note A4. In measure 71, it rests. In measure 72, it plays a half note G4 in 5/4 time, then a half note F#4 in 4/4 time. In measure 73, it plays a triplet of eighth notes (G4, A4, B4) in 5/4 time, followed by a sixteenth note G4, then a sixteenth note F#4, and finally a seven-note ascending scale (G4, A4, B4, C5, D5, E5, F#5) in 4/4 time, with dynamics *fp*, *mp*, and *f*. The Clarinet (Cl.) part follows a similar pattern, with a half note G4 in measure 70, a half note F#4 in measure 71, and a half note G4 in measure 72. In measure 73, it plays a half note G4 in 5/4 time, then a half note F#4 in 4/4 time, followed by a half note G4, then a half note F#4, and finally a half note G4, with dynamics *p*, *mf*, and *p*. The Violin (Vln.) and Viola (Vc.) parts play a half note G4 in measure 70, a half note F#4 in measure 71, and a half note G4 in measure 72. In measure 73, they play a half note G4 in 5/4 time, then a half note F#4 in 4/4 time, and then a half note G4. The Vibraphone (Vib.) part plays a half note G4 in measure 70, a half note F#4 in measure 71, and a half note G4 in measure 72. In measure 73, it plays a half note G4 in 5/4 time, then a half note F#4 in 4/4 time, and then a half note G4. The Piano (Pno.) part plays a half note G4 in measure 70, a half note F#4 in measure 71, and a half note G4 in measure 72. In measure 73, it plays a half note G4 in 5/4 time, then a half note F#4 in 4/4 time, and then a half note G4.

74 **E**

Fl. *mf* *p* *mf* *p* *mf* *p*

Cl. *mf* *p* *mf* *p* *mf* *p*

Vln. SP → N *mf* *p* *mf* *p* *mf* *mp*

Vc. SP I → N II I *mf* *p* *mf* *p* *mf* *mp*

Vib. **E** *p* *pp* *p*

Pno. *p* *pp* *una corda pp*

3/4 4/4 5/4



84 **3/4** **4/4** flz. **mf** **pp** **mf** norm. **3/4**

Fl.

Cl. **mp** **mf** **pp** norm.

Vln. IV 0 vibr. **mf** nv. **p** 0 **mf** **p** **mf** **pp** **mp** norm.

Vc. **p** **mf** **pp** **mp**

Tom. **3/4** **4/4** **3/4**

Pno.

Detailed description: This musical score page contains measures 84 through 89. The Flute (Fl.) part begins in 3/4 time, then changes to 4/4 for measures 85-86, and returns to 3/4 for measures 88-89. It features a flageolet (flz.) effect in measure 85, a fortissimo (ff) dynamic in measure 86, and a piano (pp) dynamic in measure 87. The Clarinet (Cl.) part enters in measure 85 with a mezzo-forte (mf) dynamic, playing a triplet of eighth notes, followed by a five-measure rest, and then a triplet of eighth notes in measure 87. The Violin (Vln.) part starts in measure 84 with a fourth finger (IV) and open string (0) vibrato (vibr.) at mezzo-forte (mf), then plays a half note in measure 85 at piano (p), a whole note in measure 86 at mezzo-forte (mf), and continues with a series of eighth notes in measure 87 at mezzo-forte (mf). The Viola (Vc.) part enters in measure 85 with a piano (p) dynamic, playing a half note, followed by a five-measure rest, and then a triplet of eighth notes in measure 87. The Tom-tom (Tom.) part is marked with 3/4, 4/4, and 3/4 time signatures. The Piano (Pno.) part is marked with 3/4, 4/4, and 3/4 time signatures.

90

Fl. *mf* *fp* *f* *flz.* **2/4** **5/4** **F** *fp* *vibr.* **4/4** *nv.*

Cl. *mf* *fp* *f* *flz.* *p* *pp*

Vln. *mf* *f* *7* *5* *ST* *mf*

Vc. *mf* *f* *vibr.* *nv.* *p*

Tom. **2/4** *pp* *mf* **5/4** **F** *mf* *3* *6* *3* **4/4** *To Tom.*

Pno. *ff* *9* *5* *3* *p*

R.H.

20

94

Fl.

Cl.

Vln.

Vc.

Tom.

Pno.

3/4

5/4

4/4

*p*

*mp*

*p*

*f*

*p*

*f*

*pp*

*f*

*mp*

*p*

*f*

*pp*

*f*

*pp*

*ff*

*pp*

*mf*

*pp*

*mf*

*p*

*ff*

III, IV  
trill bottom note only

8va

R.H.

11:8

6

5



99 **4/4** **5/4** **4/4** 21

Fl. *pp* *mp* *mp* *f* *mf* *p sfz* *Sempre legato* 7

Cl. *tr* *mp* *mp* *mp* *f* *mf* 3 *p*

Vln. 5 *pp* *mp* *ST* 3 *mp* *mp* *pizz.* *arco* *N* *Sempre legato* 7

Vc. *pp* *p* *ST* *N* *tr* *Sempre legato* 6 3 *p*

Vib. **4/4** **5/4** **4/4** *To Crot.* *pp* *p* *Crotales* 3 *To Vib.*

Pno. *8va* *pp* *f* *mf* *mp* *Open pedal* ----->

Detailed description of the musical score: The score is for measures 99, 100, and 101. Measure 99 is in 4/4 time, measure 100 is in 5/4 time, and measure 101 is in 4/4 time. The instruments are Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Viola (Vc.), Vibraphone (Vib.), and Piano (Pno.). The Flute part starts with a piano (*pp*) dynamic, followed by mezzo-piano (*mp*), and then fortissimo (*f*). The Clarinet part has a trill (*tr*) and mezzo-piano (*mp*) dynamics. The Violin part has a quintuplet (*5*) and a triplet (*3*) with a staccato (*ST*) marking, followed by fortissimo (*f*) and piano (*p*). The Viola part has a piano (*pp*) and piano (*p*) dynamic, with a staccato (*ST*) marking. The Vibraphone part has a piano (*pp*) dynamic and a triplet (*3*). The Piano part has an 8va marking and a piano (*pp*) dynamic, followed by fortissimo (*f*), mezzo-forte (*mf*), and mezzo-piano (*mp*). The score includes various articulations and performance instructions, such as *Sempre legato* and *Open pedal*.

103

Fl.

*p* *mf* *p* *sfp* *p* *sfp* *sfp* *rit.* *6* *5*

Cl.

*mf* *mp* *mf* *p* *mf*

Vln.

*p* *7* *6* *6* *5* *3* *3* *5* *pp*

Vc.

*5* *7* *pp*

Vib.

*mp* *mp* *pp* *rit.*

Pno.

*6* *8va* *6* *8va* *3* *pp* *p*

Detailed description: This page of a musical score contains measures 103, 104, and 105. The Flute (Fl.) part begins with a trill on a B-flat in measure 103, followed by a series of notes with dynamic markings *p*, *mf*, *p*, *sfp*, *p*, *sfp*, and *sfp*. In measure 104, it features a triplet of eighth notes and a quarter note, with dynamics *p*, *sfp*, and *sfp*. Measure 105 is marked *rit.* and contains two groups of sixteenth notes, with dynamics *6* and *5*. The Clarinet (Cl.) part starts with a trill on a B-flat in measure 103, followed by a series of notes with dynamics *mf*, *mp*, *mf*, *p*, and *mf*. In measure 104, it has a triplet of eighth notes and a quarter note, with dynamics *mf* and *p*. Measure 105 has a half note with dynamic *mf*. The Violin (Vln.) part plays a continuous sixteenth-note figure in measure 103, with dynamics *p* and *pp*. In measure 104, it has a half note. In measure 105, it plays a triplet of eighth notes and a quarter note, with dynamics *3*, *3*, and *5*. The Viola (Vc.) part plays a continuous sixteenth-note figure in measure 103, with dynamics *5* and *pp*. In measure 104, it has a half note. In measure 105, it plays a triplet of eighth notes and a quarter note, with dynamics *7* and *pp*. The Vibraphone (Vib.) part is silent in measure 103. In measure 104, it plays a triplet of eighth notes and a quarter note, with dynamics *mp* and *mp*. In measure 105, it plays a triplet of eighth notes and a quarter note, with dynamics *pp* and *rit.*. The Piano (Pno.) part starts with a sixteenth-note figure in measure 103, with dynamics *6* and *8va*. In measure 104, it has a half note. In measure 105, it plays a triplet of eighth notes and a quarter note, with dynamics *3* and *pp*.

**G****A tempo**

106

Fl. *p* *f* *p* *p* *mf* *p* *f* *Sempre legato*

Cl. *Sempre legato* *p* *mf* *p* *f*

Vln. III, IV trill bottom note only *Sempre legato* *p* *mf* *p* *mf* *p* *f* *SP*

Vc. *p* *mf* *p* *mf* *p* *f* *SP*

**G****A tempo**

Vib. *p* *mf* *pp* *mf* *p* *f*

Pno. *p* *mf* *p* *mf* *p* *f* *mf*

Open pedal ----->

109

Fl. *mf* *decresc.* *p*

Cl. *mf* *decresc.* *p*

Vln. *mf* *decresc.* *p*

Vc. *mf* *decresc.* *p*

Vib. *mp*

Pno. *mf*

The musical score for measures 109-111 is written for a chamber ensemble. The Flute and Clarinet parts begin in measure 109 with a *mf* dynamic and a decrescendo marking, transitioning to *p* in measure 111. The Violin and Viola parts also start at *mf* with a decrescendo, reaching *p* by measure 111. The Viola part includes a 'N' marking above the staff. The Vibraphone part is silent until measure 111, where it enters with a *mp* dynamic. The Piano part features a *mf* dynamic and includes a triplet of eighth notes and a sixteenth-note triplet in measure 110, followed by a crescendo leading to a final chord in measure 111.



120

I

Fl.

Cl.

Vln.

Vc.

Perc.

Pno.

take mallets

*p* *p* *f* *mp* *f* *mp* *p*

*p* *f* *mp* *f* *mp*

III, IV

(N) SP N

*mp* *mf* *f* *mf* *f* *mf*

I

*p* *pp* *mp* *pp* *mp* *pp*

*p* *pp* *mp* *pp* *mp* *pp*

134

Fl. *vibr.* *mp* *nv.* *p* *vibr.* *mp* *nv.* *p* *pp* *p* *tr* *3* *3* *mf* *f* *sf*

Cl. *pp* *mp* *p* *mf* *f* *sf*

Vln. *vibr.* *mp* *nv.* *p* *vibr.* *mp* *nv.* *p* *pp* *p* *N* *0* *(nv.)* *vibr.* *3* *f* *sf*

Vc. *nv.* *p* *mp* *p* *ST* *pp* *p* *(nv.)* *vibr.* *3* *f* *sf*

Perc. *pp* *mp* *pp* *mp* *pp* *mf* *mf*

Pno. *pp* *pp* *mf* *mf*

**J** (tr)

142

Fl. *sf* *p* *mf* *mf* *mp*

Cl. *mp* *mp*

Vln.

Vc. *mp* *mp* \* begin as high as possible, indefinite pitch

Perc. *fp* To Vib.

Pno. *mf*

III SP

sim. ...



147

Fl.

*pp* *mf* *pp*

Cl.

*p* *mp*

Vln.

ST (ST) → SP → ST

*p* *mf* *p* *mp*

Vc.

→ ST → SP → ST

*p* *mp* *p*

Vib.

*pp* open ped. ----->

Pno.

*pp* open ped. ----->

ST

(ST) → SP → ST

→ ST → SP → ST

*p* *mf* *p* *mp*

*p* *mp* *p*

*pp* open ped. ----->

*pp* open ped. ----->

**K**

156

Fl.

*mf*

5

Cl.

*fp* *fp* *mf*

6

3

Vln.

*mf* *mf* *mp* *mf*

SP

(SP)

ST

Vc.

*mp* *mf*

**K**

Vib.

3

*mf* *p*

Pno.

*mp* *pp*

*mf*

Detailed description of the musical score: The score is for measures 156-159. Measure 156 is a whole rest for all instruments. Measure 157: Flute (Fl.) has a melodic line starting with a 5-measure phrase, marked *mf*. Clarinet (Cl.) has a melodic line starting with a 6-measure phrase, marked *fp*, *fp*, and *mf*. Violin (Vln.) has a sustained note marked *mf*, then a melodic line marked *mf*. Viola (Vc.) has a sustained note marked *mp*, then a melodic line marked *mf*. Vibraphone (Vib.) has a melodic line starting with a 3-measure phrase, marked *mf* and *p*. Piano (Pno.) has a melodic line starting with a 3-measure phrase, marked *mp* and *pp*. Measure 158: Flute (Fl.) has a melodic line marked *mf*. Clarinet (Cl.) has a melodic line marked *mf*. Violin (Vln.) has a sustained note marked *mp*, then a melodic line marked *mf*. Viola (Vc.) has a sustained note marked *mp*, then a melodic line marked *mf*. Vibraphone (Vib.) has a melodic line marked *p*. Piano (Pno.) has a melodic line marked *pp*. Measure 159: Flute (Fl.) has a melodic line marked *mf*. Clarinet (Cl.) has a melodic line marked *mf*. Violin (Vln.) has a sustained note marked *mp*, then a melodic line marked *mf*. Viola (Vc.) has a sustained note marked *mp*, then a melodic line marked *mf*. Vibraphone (Vib.) has a melodic line marked *p*. Piano (Pno.) has a melodic line marked *pp*.

160

Fl. *pp* *fp* *tr* *3*

Cl. *p* *fp* *tr* *3*

Vln. *mf* *mp* (ST) → SP

Vc. *p* *mf* *mp* (ST) → SP

Vib. *pp* *p* *3*

Pno. *p* *3*



170

Fl.

Cl.

*f*

(SP) → ST

Vln.

*p*

*pp*

Vc.

(SP) → ST

*p*

*pp*

Vib.

Pno.

*pp*

3

Detailed description: This musical score page contains six staves for measures 170 through 174. The Flute (Fl.) and Clarinet (Cl.) staves begin at measure 170 with a melodic line marked *f* (forte). The Violin (Vln.) and Viola (Vc.) staves play a sustained, descending melodic line starting at measure 170, marked *p* (piano), and ending at measure 174, marked *pp* (pianissimo). Above the Vln. staff, the instruction "(SP) → ST" is written with an arrow pointing from measure 170 to measure 174. Similarly, above the Vc. staff, the instruction "(SP) → ST" is written with an arrow pointing from measure 170 to measure 174. The Vibraphone (Vib.) staff has a melodic line starting at measure 172. The Piano (Pno.) staff has a melodic line starting at measure 172, marked *pp*, and a triplet of eighth notes in measure 174. The page number 170 is written above the Fl. staff at the beginning of the first measure.